


SINGING TIME

SATIS N. COLEMAN



ALICE G. THORN

Kindergarten
Memorial



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SINGING TIME

SONGS FOR NURSERY & SCHOOL

by

SATIS N. COLEMAN

and

ALICE G. THORN



With decorations by

RUTH HAMBIDGE

THE JOHN DAY COMPANY

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To
the children of the
Lincoln and Horace Mann Kindergartens

ABOUT THE AUTHORS

SATIS N. COLEMAN is music investigator of the Lincoln School of Teachers College, Columbia University, where for the past ten years she has conducted experiments in music education. Her previously published works include the *Creative Music for Schools Series*; *Creative Music in the Home*, a standard text; and *Creative Music for Children*, a plan of training based on dancing, singing, poetry, and the making and playing of instruments.

ALICE G. THORN is assistant in the department of Kindergarten, First Grade Education, of Teachers College, Columbia University, and is also a teacher in the Horace Mann Kindergarten of Teachers College. She is the author of *Music for Young Children*.

ABOUT THE ILLUSTRATOR

RUTH HAMBIDGE is the daughter of Jay Hambidge, the well known artist who re-discovered dynamic symmetry and wrote and lectured extensively on that principle. Since she first began drawing in her father's studio, Miss Hambidge's work has been devoted largely to depicting children. She has illustrated several juvenile books and has contributed drawings to many magazines.

A WORD TO THE GROWN-UPS

THIS collection of small songs for very young children is offered to teachers of kindergarten and nursery school, as well as to mothers at home, in the hope that it may help to meet what has seemed to be a real need,—songs suited to the very youngest singers. They have grown out of the actual experiences of children from three to six years of age in the private studio, the nursery school and the kindergarten, and the children themselves have helped to bring them to their final form.

The piano accompaniments need not be used unless desired, and in all cases the accompaniment, when used, should be kept simple and subdued. In many of the songs the piano takes only the melody with both hands in soft unison. A very good support is given to the small voice by playing the melody with one hand only, an octave higher than it is written. The high notes of the piano, played pianissimo, seem to help the children to lift their voices to the proper singing pitch. It is well to let them sing often without the piano, that they may hear more distinctly the sounds of their voices and become independent of an instrument.

Children like much repetition, and they may find pleasure in singing the short songs over and over, many times without stopping. Some of the songs may be dramatized by the children who should give, in every case, their own dramatic interpretation of the story, and act it according to their own plans.

We hope that these songs will give as much pleasure to other children as they have given to the children in the Lincoln and Horace Mann Schools.

SATIS N. COLEMAN

ALICE G. THORN

TO TEACHERS AND PARENTS

In using SINGING TIME, the following suggestions will perhaps be found helpful:

MARCHING SONG, page 6

A part of the group may sing while others march. Change the children's names to fit the marchers.

A STORY OF FOUR LITTLE BIRDS, page 12

This song is to be sung to the children as a story. They will later join in the refrain. Other nonsense verses may be added by the children.

THE ANIMALS GO TO SLEEP, page 14

Put all the animals to sleep, in turn, to the same tune. The children also enjoy the use of their own names in the song.

GO TO SLEEP, page 19

If desired, "Dolly dear, dolly dear, go to sleep" could be substituted for "Little boys, little girls, go to sleep."

THE LITTLE BUNNY, page 39

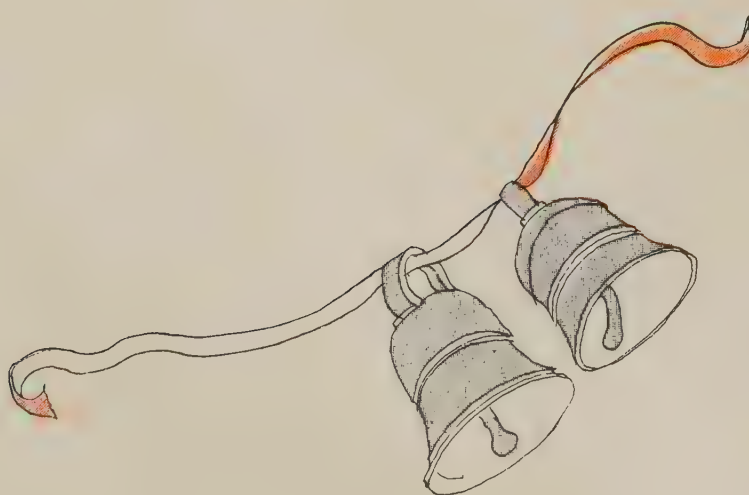
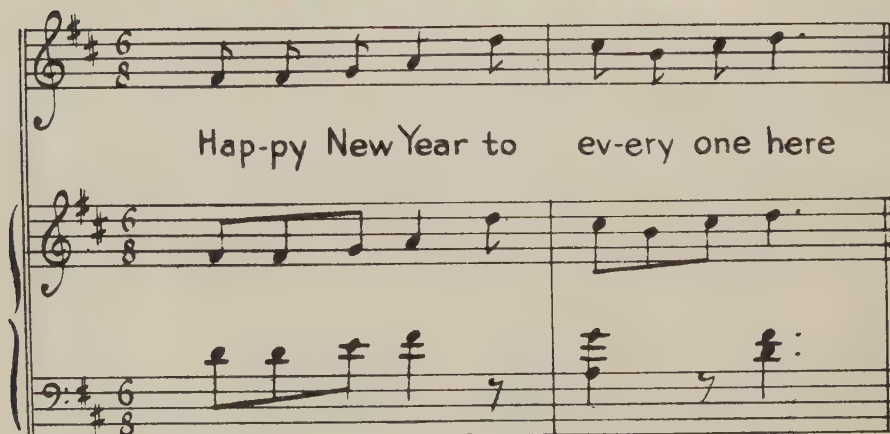
The child may add other verses about the bunny, for example "Your fur is so soft."

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HAPPY NEW YEAR







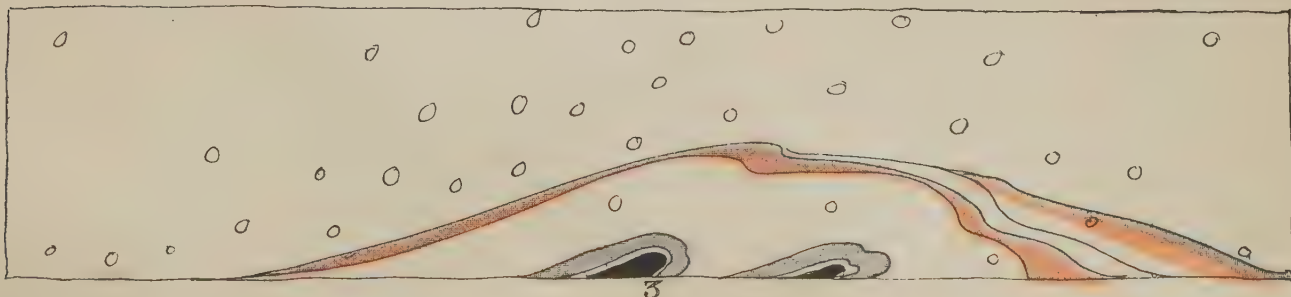
SNOW FLAKES

Softly and Dreamily

Snow flakes gently fall-ing down, fall-ing down, fall-ing down.

ritard

Snow flakes gently fall-ing down, fall-ing down, fall-ing down





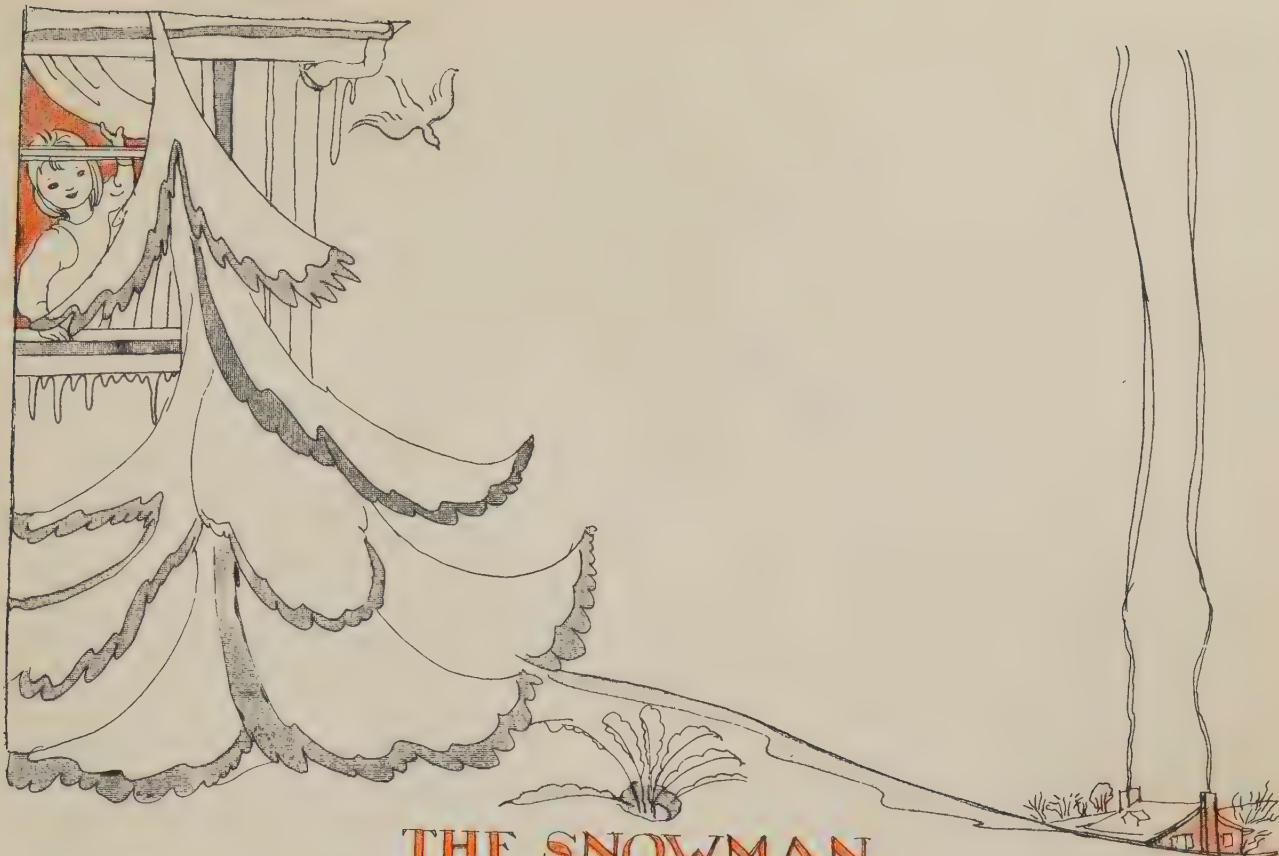
SANTA CLAUS

With Animation

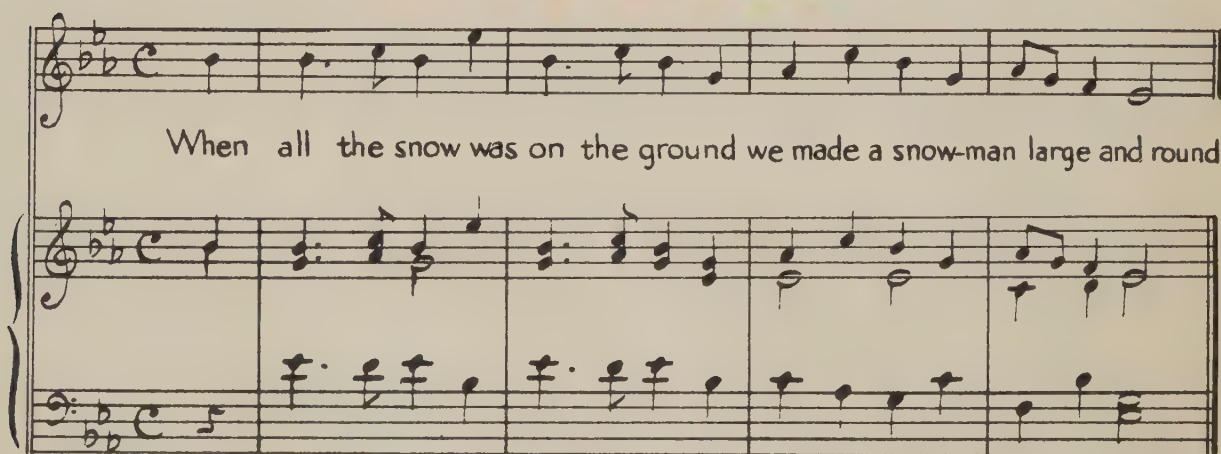
San-ta Claus will soon be here, soon be here, soon be here, so
Ma-ry wants a pretty doll, pretty doll, pretty doll,

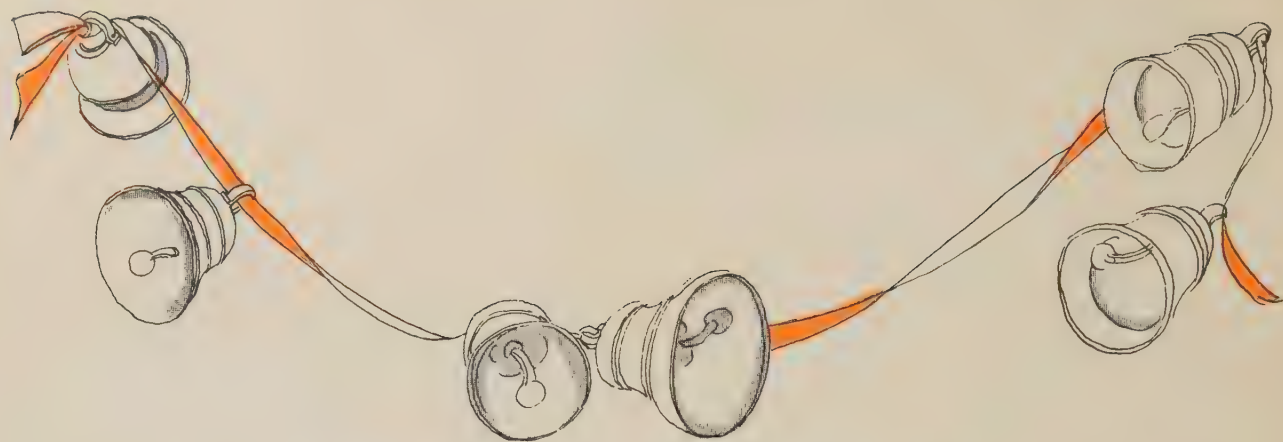
sing a song and have good cheer at Christ-mas time
Ma-ry wants a pretty doll at Christ-mas time





THE SNOWMAN





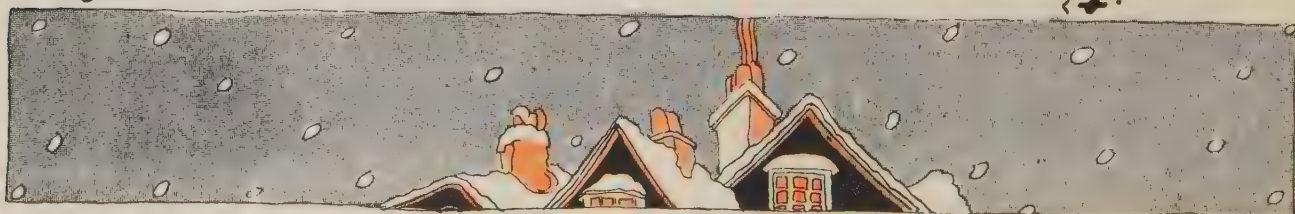
CHRISTMAS BELLS

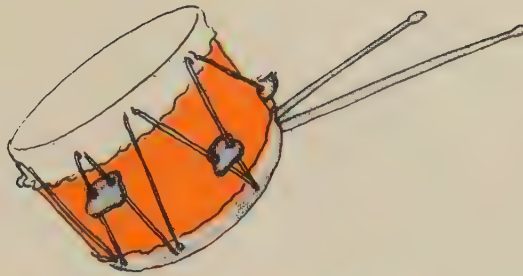
Joyously

The mer-ry bells of Christ-mas ring, Ding, Dong, Ding, Dong; and

The first system of musical notation for the song 'Christmas Bells'. It consists of three staves: a vocal line in treble clef, a piano accompaniment line in treble clef, and a piano accompaniment line in bass clef. The key signature is B-flat major (two flats) and the time signature is 2/4. The vocal line begins with the lyrics 'The mer-ry bells of Christ-mas ring, Ding, Dong, Ding, Dong; and'. The piano accompaniment features a simple melody in the right hand and a bass line in the left hand. A piano (p) dynamic marking is present at the start of the piano accompaniment.

joy to all the child-ren bring, Ding, Dong, Ding!

The second system of musical notation for the song 'Christmas Bells'. It consists of three staves: a vocal line in treble clef, a piano accompaniment line in treble clef, and a piano accompaniment line in bass clef. The key signature is B-flat major (two flats) and the time signature is 2/4. The vocal line begins with the lyrics 'joy to all the child-ren bring, Ding, Dong, Ding!'. The piano accompaniment continues the melody from the first system. A piano (p) dynamic marking is present at the start of the piano accompaniment.



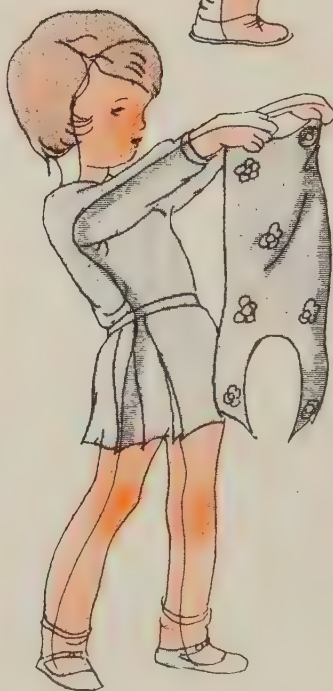
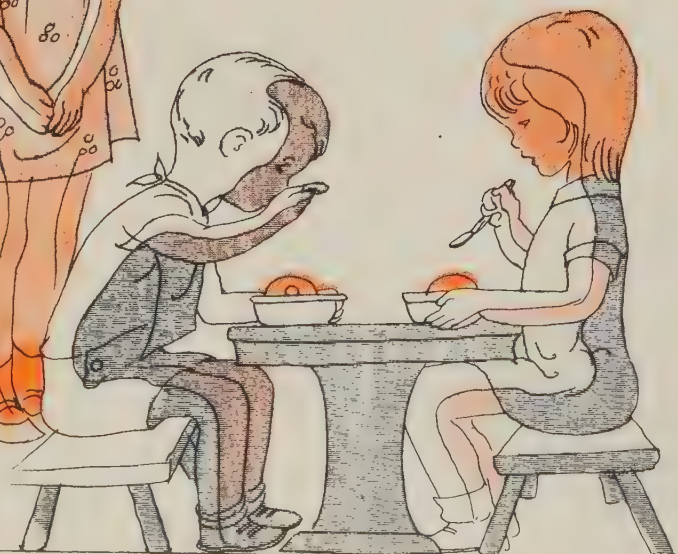
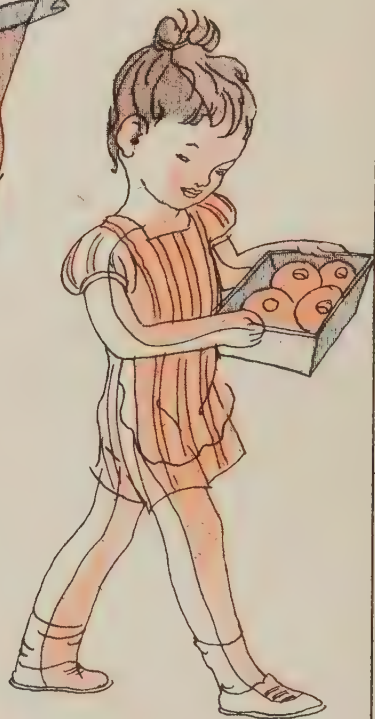
MARCHING SONG

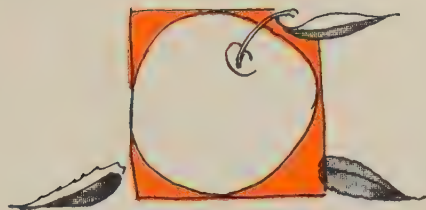
March-like rhythm

See here comes the big proces-sion march-ing, march-ing down the street
 John and Grace and Tom will join it march ing, march-ing down the street
 Ev-ery foot must step to mus-ic march ing, march-ing down the street

Who will join the big proces-sion march ing, march-ing down the street
 Ruth and Hel-en, George and Ma-ry march ing, march-ing down the street
 Keep-ing time to jol-ly mu-sic march ing, march-ing down the street







BAKING APPLES

Once there were some chil-dren in the kit-chen, in the kit-chen,
Once there were some chil-dren in the Kit-chen, in the kit-chen,
Once there were some chil-dren in the kit-chen, in the kit-chen,
Once there were some chil-dren in the kit-chen, in the kit-chen,
Once there were some chil-dren at the ta-ble, at the ta-ble,

wash-ing, wash-ing app-les with their cook-ing ap-rons on
cor-ing, cor-ing app-les with their cook-ing ap-rons on
sprink-ling, on the sug-ar with their cook-ing ap-rons on
bak-ing, bak-ing app-les with their cook-ing ap-rons on
eat-ing, eat-ing app-les with their cook-ing ap-rons off!

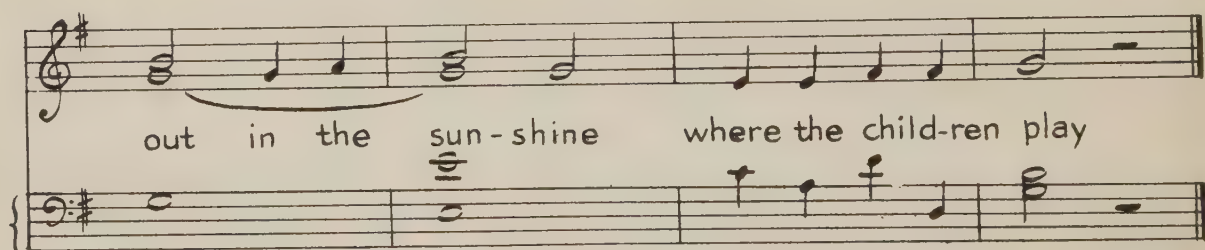
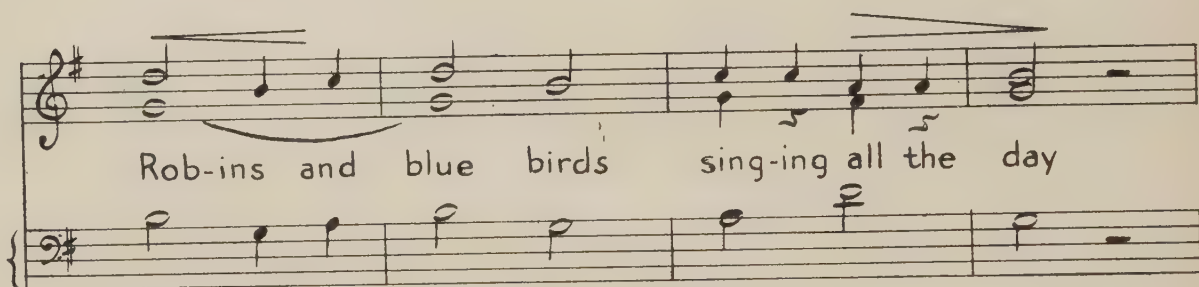
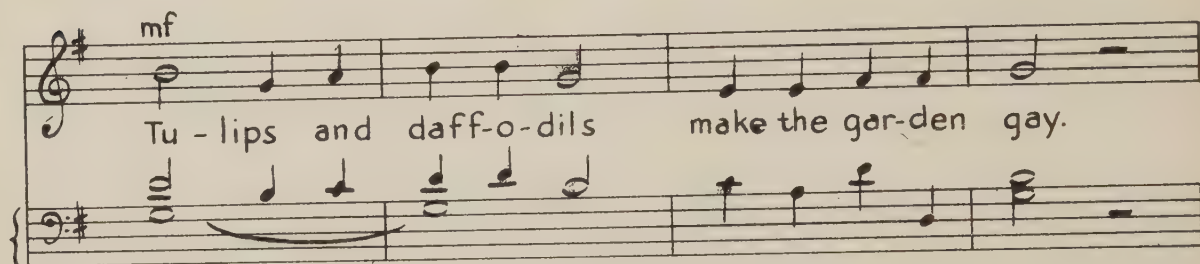
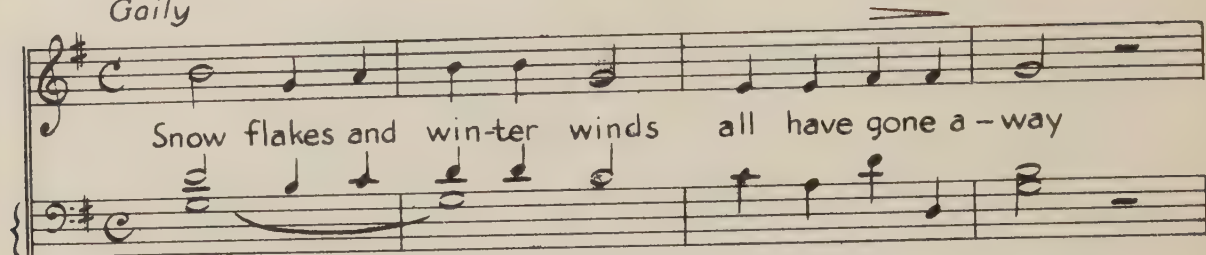




SPRING SONG



Gaily





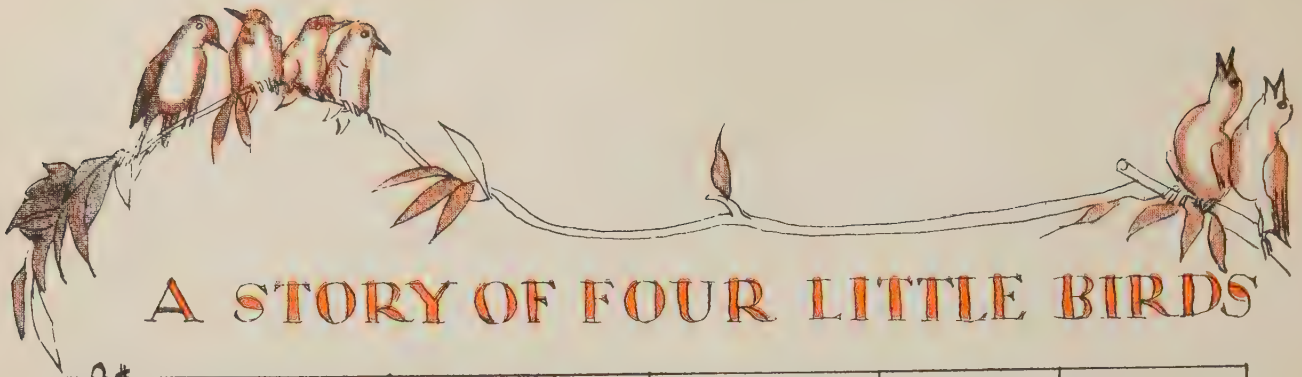
SING O SING

Brightly

Sing, O, sing for it is Spring.

Flow-ers bloom and rob-ins sing





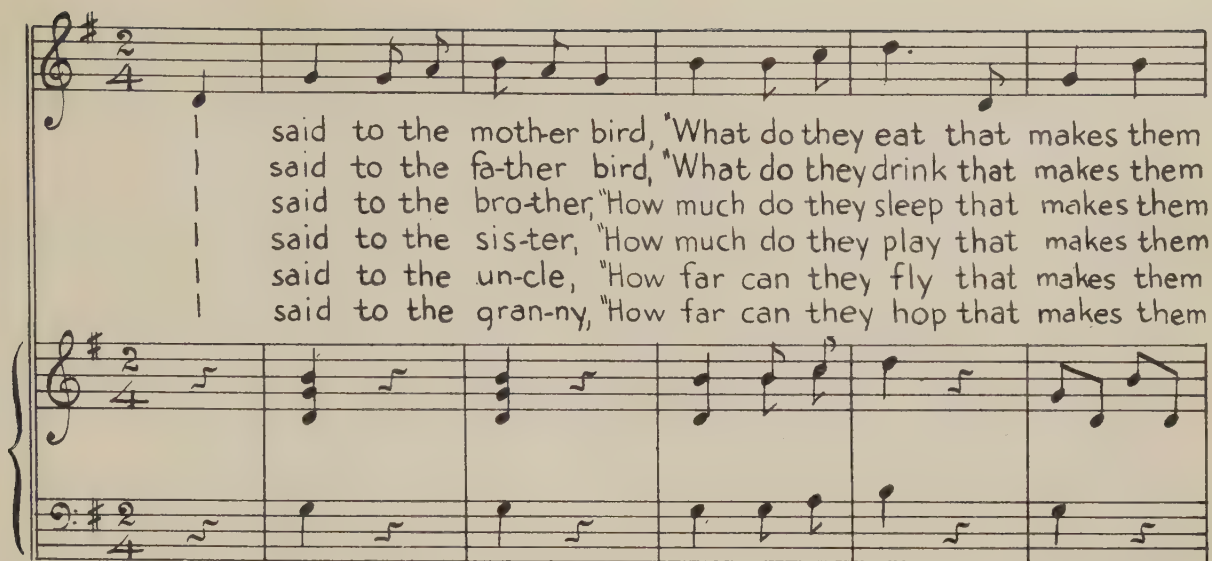
A STORY OF FOUR LITTLE BIRDS

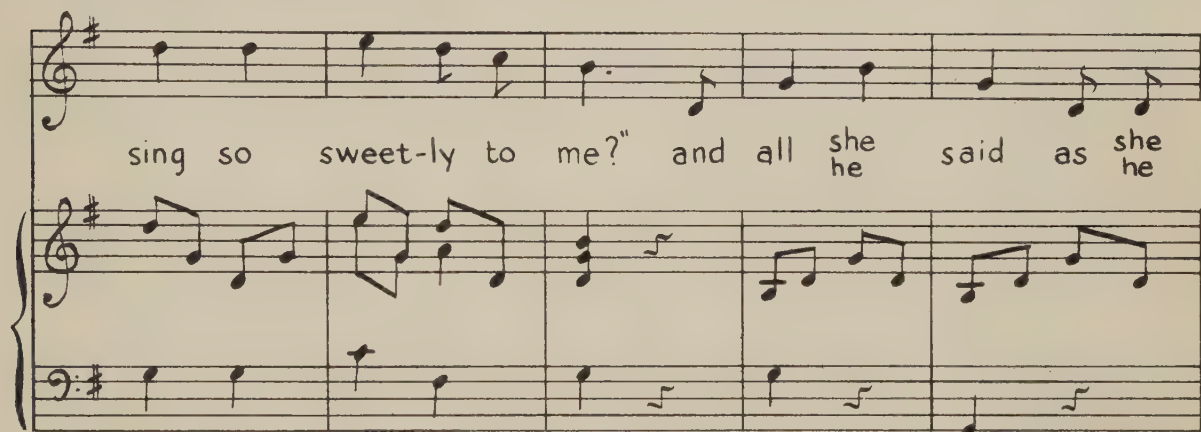
Once on a time there were four lit-tle birds that lived up

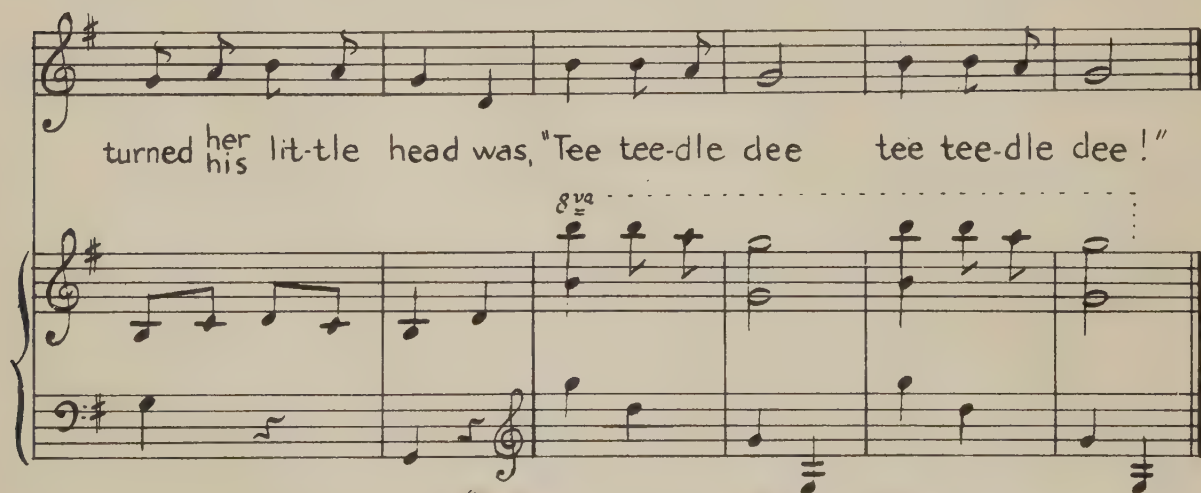
high in the top of a tree, and all day long their

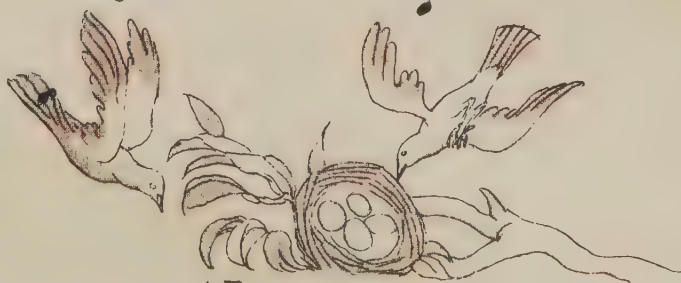
fun-ny litt-le song was "tee dee-dle dee, tee dee-dle dee!"

12


 said to the mother bird, "What do they eat that makes them
 said to the father bird, "What do they drink that makes them
 said to the brother, "How much do they sleep that makes them
 said to the sister, "How much do they play that makes them
 said to the uncle, "How far can they fly that makes them
 said to the gran-ny, "How far can they hop that makes them


 sing so sweet-ly to me?" and all she he said as she he


 turned ^{her}his lit-tle head was, "Tee tee-dle dee tee tee-dle dee!"





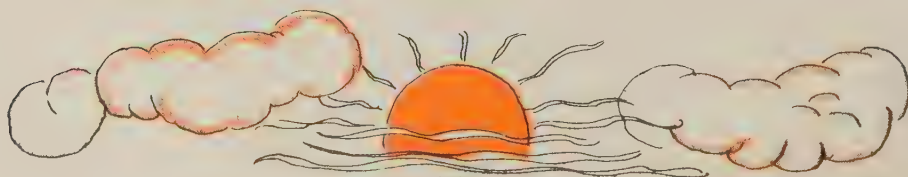
THE ANIMALS GOT TO SLEEP

1

p Sleep-y sleep-y the cow went to bed for the night

Sleep-y sleep-y the cow went to bed for the night

pp



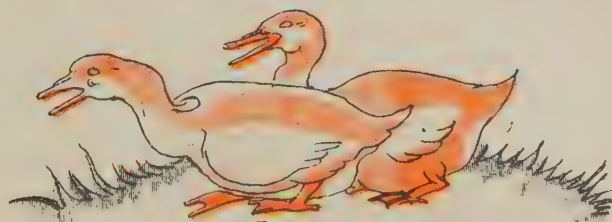


THE ANIMALS WAKE UP

Moo-oo, Moo-oo, the cow woke up in the morn-ing
 Baa-aa, Baa-aa, the sheep woke up in the morn-ing
 Cluck, Cluck, Cluck, Cluck, the hen woke up in the morn-ing
 Quack, Quack, Quack, Quack, the duck woke up in the morn-ing
 Bow-ow, Bow-ow, the dog woke up in the morn-ing
 Meow-ow, Meow-ow, the cat woke up in the morn-ing

Moo-oo, Moo-oo, the cow woke up in the morn-ing
 Baa-aa, Baa-aa, the sheep woke up in the morn-ing
 Cluck, Cluck, Cluck, Cluck, the hen woke up in the morn-ing
 Quack, Quack, Quack, Quack, the duck woke up in the morn-ing
 Bow-ow, Bow-ow, the dog woke up in the morn-ing
 Meow-ow, Meow-ow, the cat woke up in the morn-ing

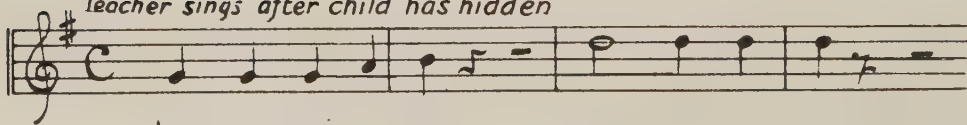
etc. ad libitum





HIDE AND SEEK

Teacher sings after child has hidden

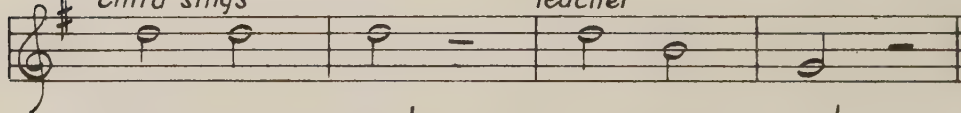


John has gone a-way

Where is he now?

Child sings

Teacher



Here I

am!

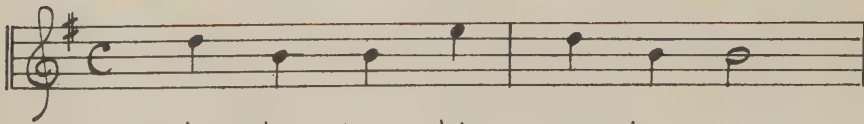
There he

is!

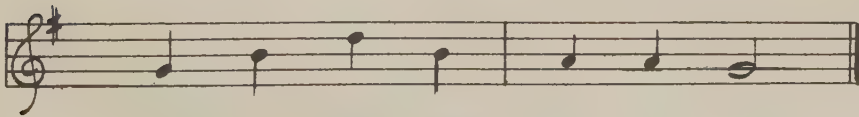




APPLE TREE

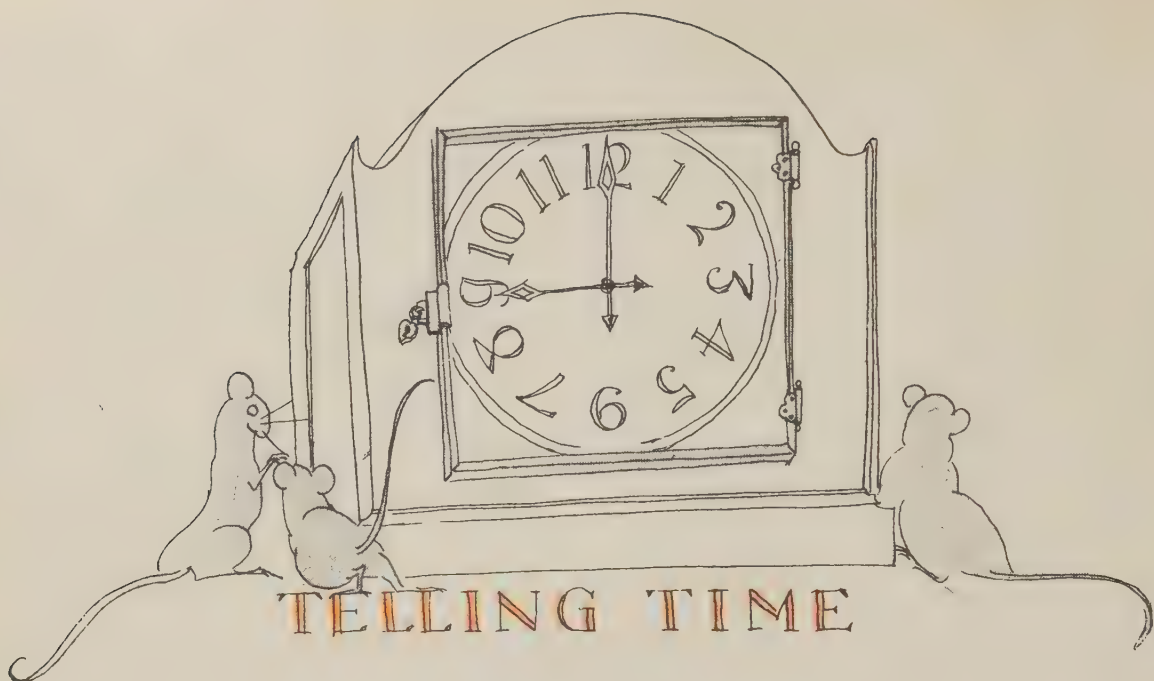


Ap-ple tree, big ap-ple tree,



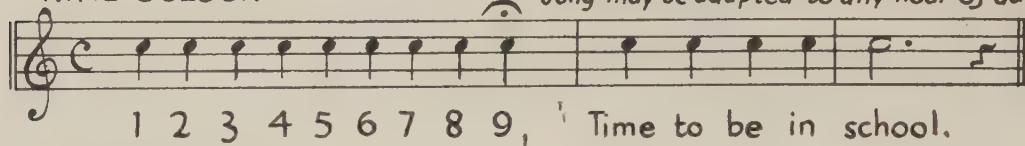
drop a red one down for me



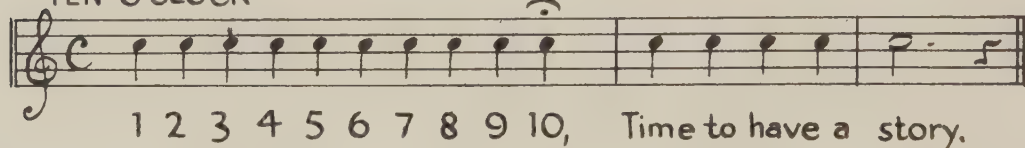


NINE O'CLOCK

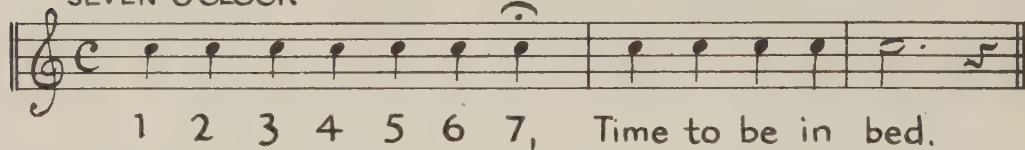
Song may be adapted to any hour of day



TEN O'CLOCK



SEVEN O'CLOCK





GO TO SLEEP

Quietly
p

The first system of music for 'Go to Sleep'. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal line consists of four measures: 'Lit -tle boys, lit -tle girls, go to sleep.' The piano accompaniment includes a treble and bass staff. The bass staff has a 'p' (piano) dynamic marking.

The second system of music for 'Go to Sleep'. It continues the vocal line and piano accompaniment. The key signature remains three flats, and the time signature is common time. The vocal line ends with 'Lit -tle boys, lit -tle girls, go to sleep'. The piano accompaniment continues with a 'pp' (pianissimo) dynamic marking.

Repeat ad libitum





THE CANARY



Our lit-tle yel-low bird has a ve-ry sweet song. He sings to the

chil-dren all the day long. We put seed and wa-ter in

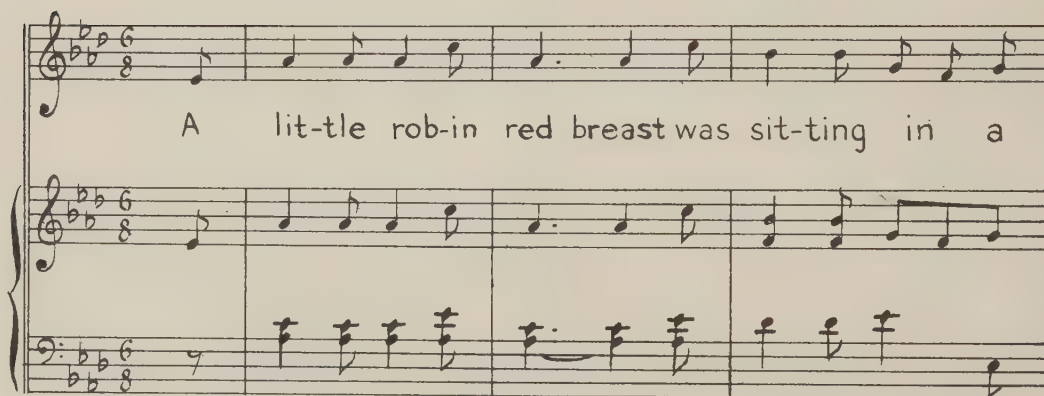
each tiny cup, then he hops down and eats it all up



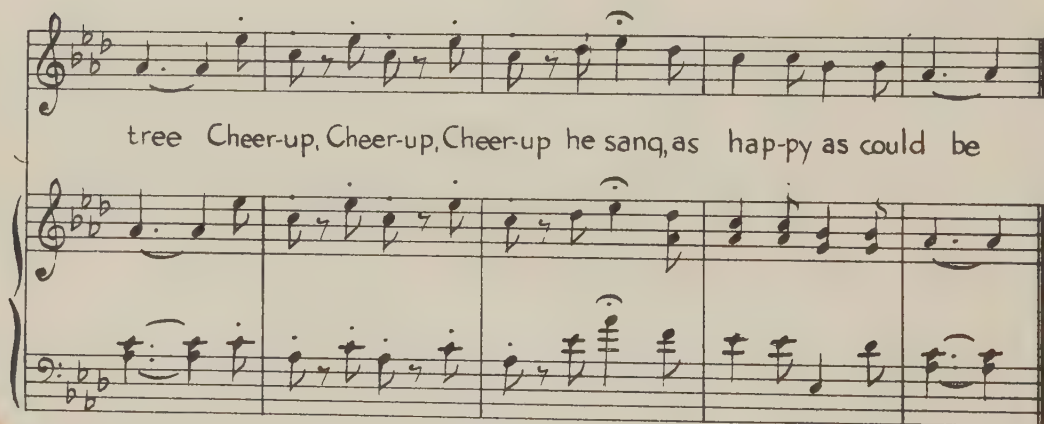




THE ROBIN



A lit-tle rob-in red breast was sit-ting in a

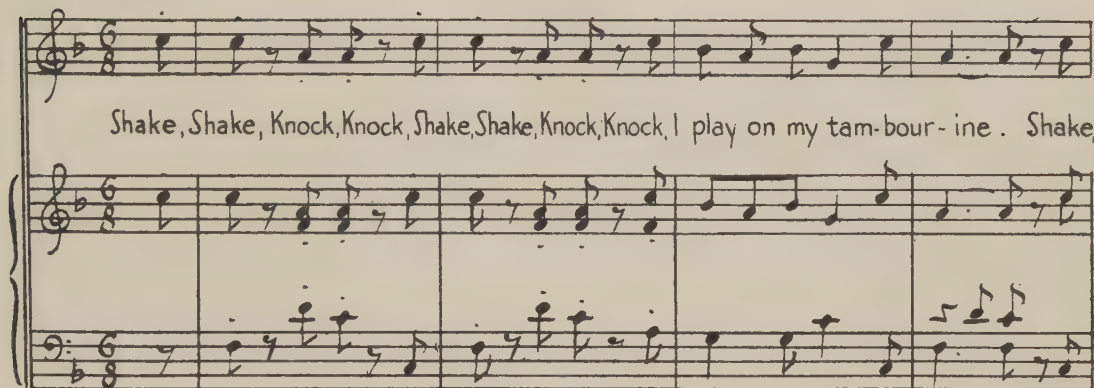


tree Cheer-up, Cheer-up, Cheer-up he sang, as hap-py as could be



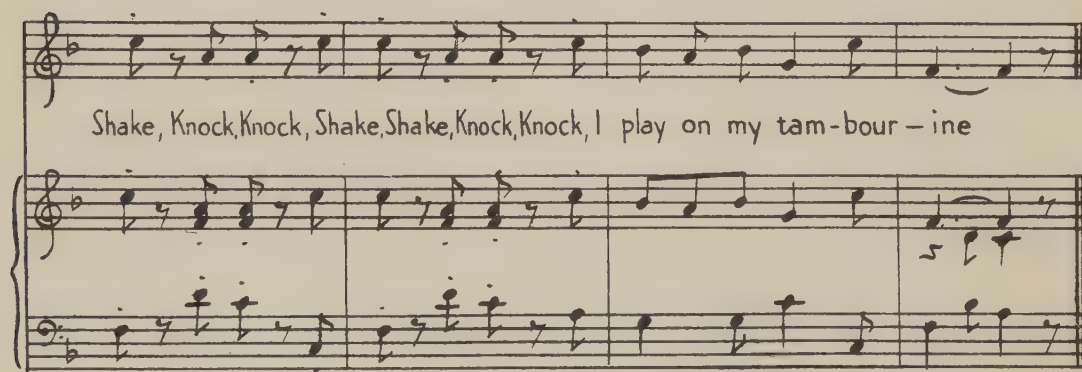
MY TAMBOURINE

Slowly



Shake, Shake, Knock, Knock, Shake, Shake, Knock, Knock, I play on my tam-bour-ine. Shake,

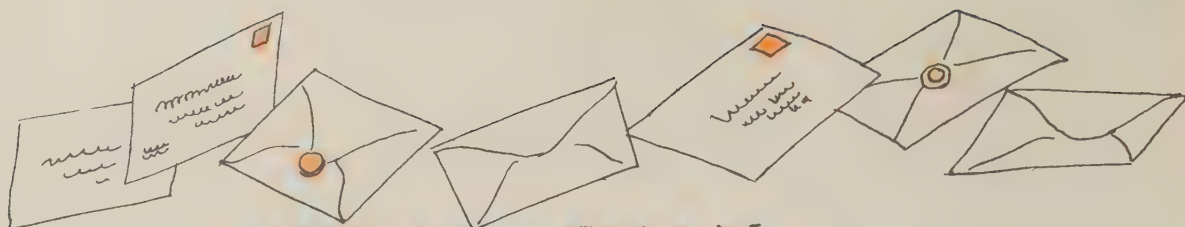
The first system of musical notation for the song 'My Tambourine'. It consists of a vocal line and a piano accompaniment. The vocal line is in 6/8 time and begins with the lyrics 'Shake, Shake, Knock, Knock, Shake, Shake, Knock, Knock, I play on my tam-bour-ine. Shake,'. The piano accompaniment is in 6/8 time and features a simple melody in the right hand and a bass line in the left hand.



Shake, Knock, Knock, Shake, Shake, Knock, Knock, I play on my tam-bour-ine

The second system of musical notation for the song 'My Tambourine'. It continues the vocal line and piano accompaniment from the first system. The vocal line begins with the lyrics 'Shake, Knock, Knock, Shake, Shake, Knock, Knock, I play on my tam-bour-ine'. The piano accompaniment continues with the same melody and bass line.





THE POSTMAN

Brightly

Ho, there you are 'Mis-tar Post-man! Have you a

let-ter for me? Op-en your bag 'Mis-ter

Post-man. Have you a let-ter for me?

A BIRTHDAY SONG

We'll all sing to-gether for Grace is five years old.

To-day is her birth-day and she is five years old





THE BIG TALL INDIAN

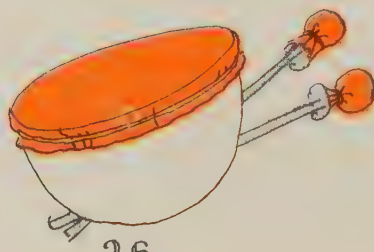
Steady Drum Rhythm

Musical notation for the first system, featuring a vocal line and piano accompaniment in G major, 4/4 time. The vocal line begins with a whole rest, followed by a melody of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

This is how the big tall Indian beats up-on his

Musical notation for the second system, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics "Ho, ho, hi, hi, ho, ho, hi." and ends with a whole rest. The piano accompaniment continues with the same steady drum rhythm.

drum. Ho, ho, hi, hi, ho, ho, hi.







(English round-adapted)

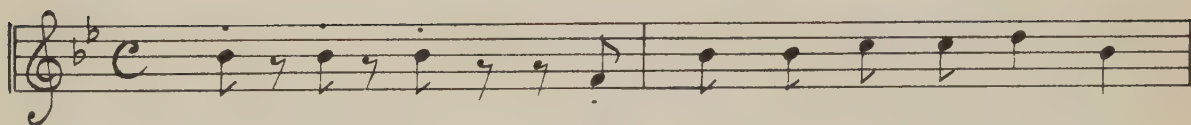
Ear-ly in the mor-ning down by the sta-tion see, the cars are

stan-ding all in a row. Do you see the en-gin-eer

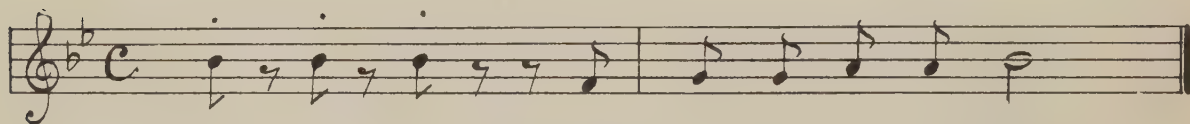
pull the big throt-tle? Choo, Choo, Choo, Choo, off we go!



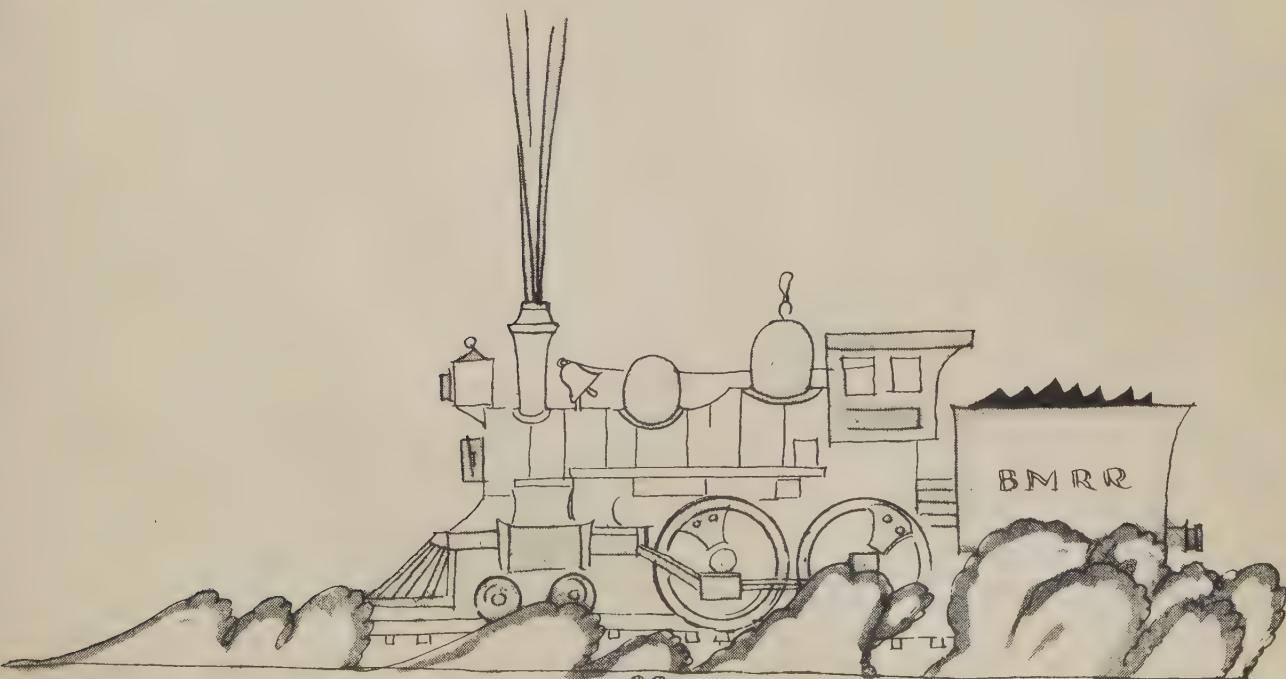
THE TRAIN

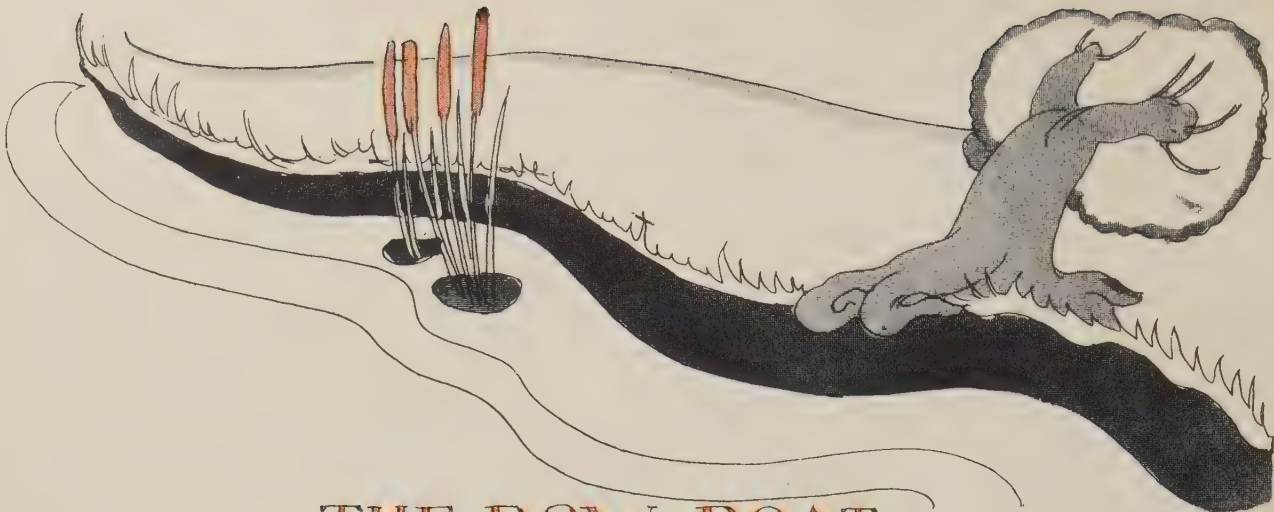


Choo, Choo, Choo, The tr-ain will soon be going.



Choo, Choo, Choo, let's hur-ry and get on!





THE ROW BOAT

Row your boat, boys, row your boat, quick-ly down the riv-er.

Legato

The first system of musical notation for 'The Row Boat'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, stepwise fashion. The lyrics 'Row your boat, boys, row your boat, quick-ly down the riv-er.' are written below the staff. Below the staff, the word 'Legato' is written, indicating the playing style for the piano accompaniment.

Keep to-geth-er and row your boat, quick-ly down the riv-er

The second system of musical notation for 'The Row Boat'. It consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody continues from the first system. The lyrics 'Keep to-geth-er and row your boat, quick-ly down the riv-er' are written below the staff.

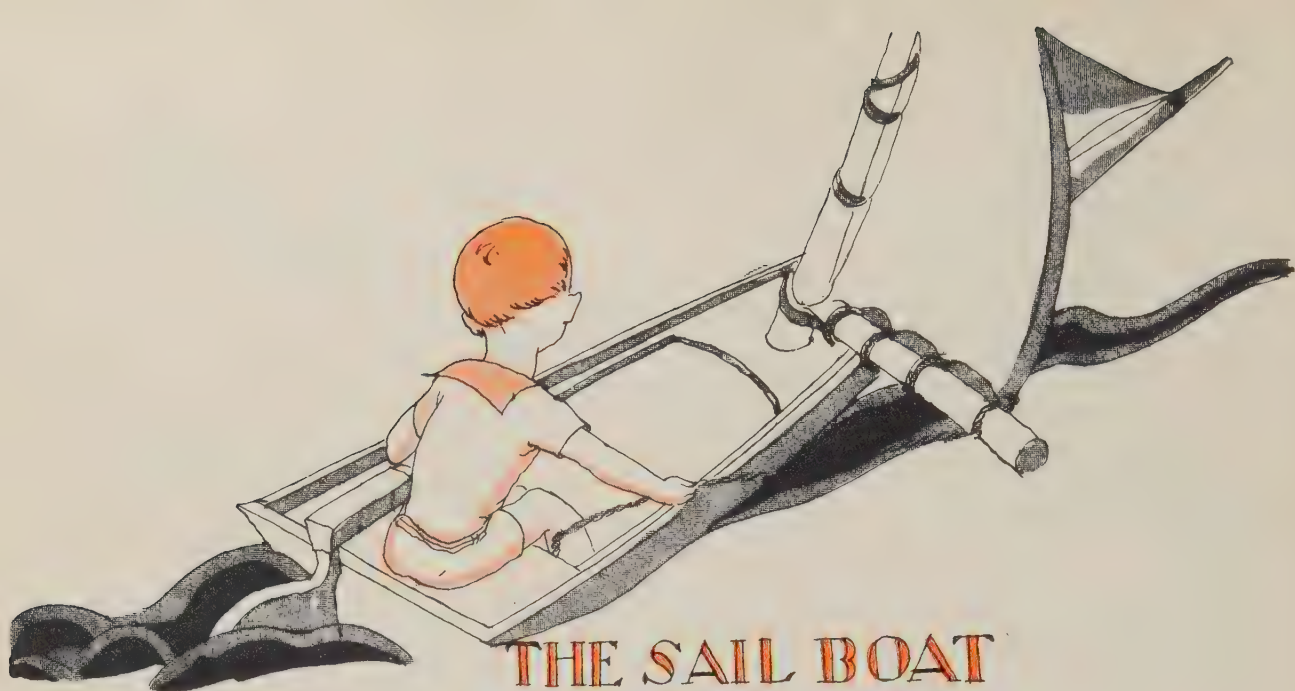


THE FERRY BOAT

The fer-ry boat wheels go round and round and down they

dip in the water. Round and round and

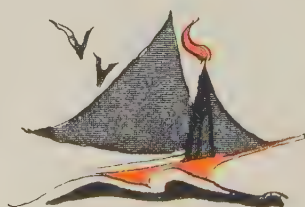
round and round and down they dip in the water



Smoothly

Sail-ing, Sail-ing, lit-tle white sail boat sail-ing. The.

west wind blows and the Sail-or boy sings. Lit-tle white sail boat sail-ing





THE CANOE

p

Gent-ly gli-ding, my lit-tle can-oe with its

Legato
p

pad-dle goes glid-ing a - long



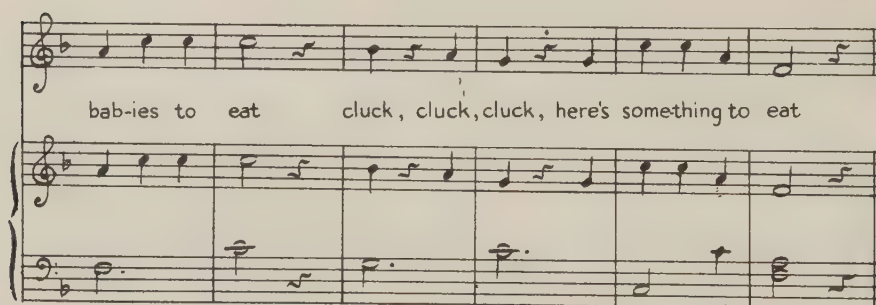
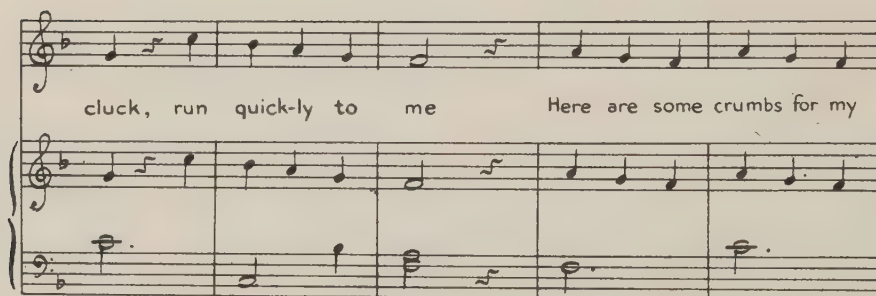
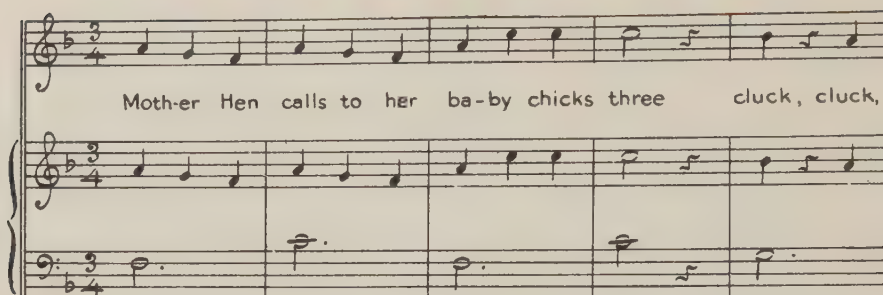


○	cow,	○	cow,	what	use	are	you ?	1
○	sheep,	○	sheep,	what	use	are	you ?	1
○	hen,	○	hen,	what	use	are	you ?	1
○	pony,	○	pony,	what	use	are	you ?	1

give	you	good	milk	and	that's	what	I	do"
give	you	warm	wool	and	that's	what	I	do"
lay	you	good	eggs	and	that's	what	I	do"
take	you	a	riding	and	that's	what	I	do"

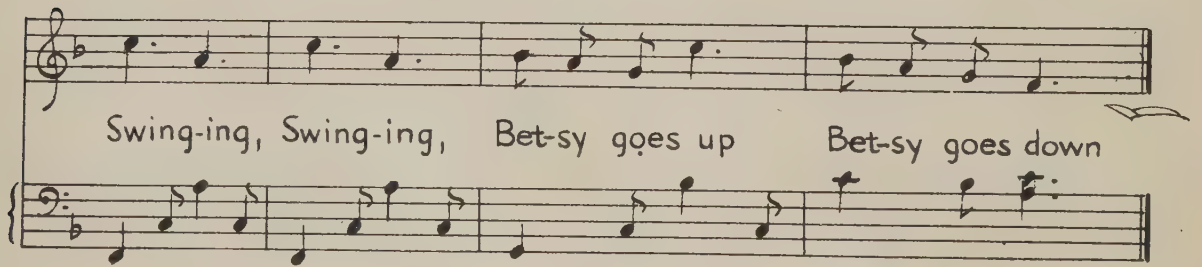
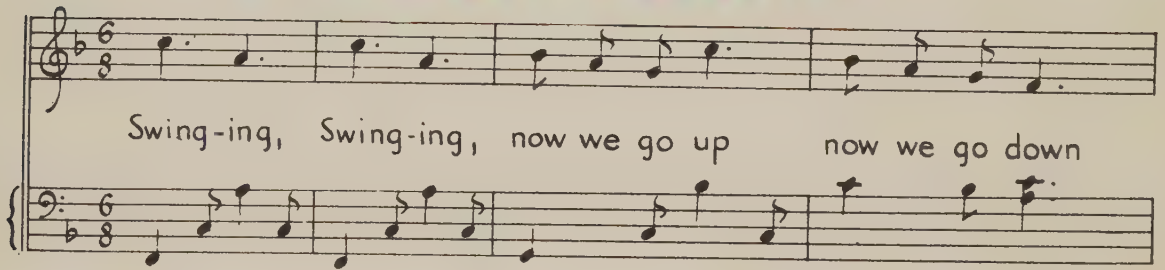


MOTHER HEN





SWING SONG





RAIN SONG



P

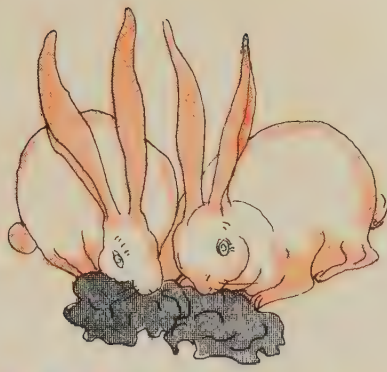
Rain is fall-ing down, rain is fall-ing down,

The first system of musical notation for the 'Rain Song'. It consists of three staves. The top staff is a single treble clef in C major with a common time signature. The middle and bottom staves are a grand staff (treble and bass clefs) in C major with a common time signature. The melody is written on the top staff, and the accompaniment is written on the middle and bottom staves. The lyrics 'Rain is fall-ing down, rain is fall-ing down,' are written below the top staff.

pit-ter, pat-ter, pit-ter, pat-ter, rain is fall-ing down

The second system of musical notation for the 'Rain Song'. It consists of three staves. The top staff is a single treble clef in C major with a common time signature. The middle and bottom staves are a grand staff (treble and bass clefs) in C major with a common time signature. The melody is written on the top staff, and the accompaniment is written on the middle and bottom staves. The lyrics 'pit-ter, pat-ter, pit-ter, pat-ter, rain is fall-ing down' are written below the top staff.

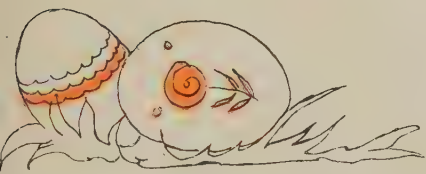




THE LITTLE BUNNY

Bun - ny , Bun - ny , lit - tle Eas - ter bun - ny.

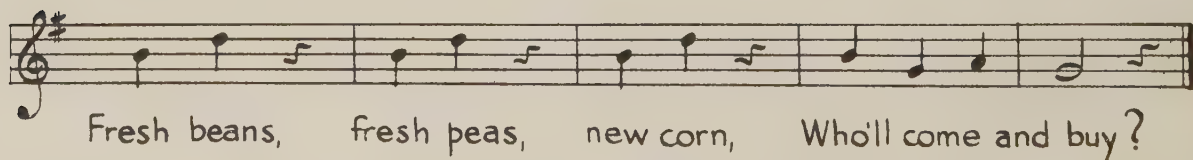
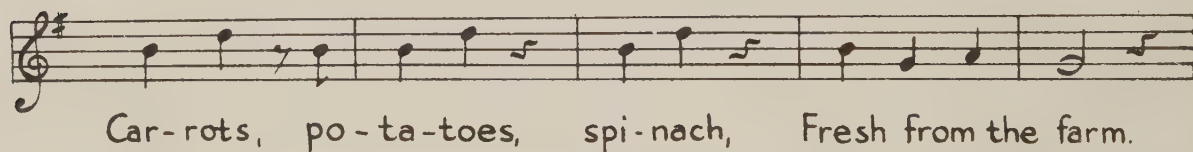
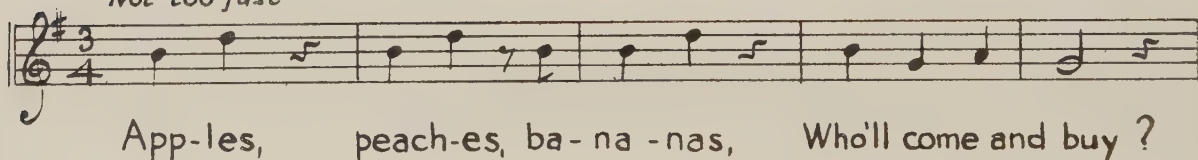
Bun - ny , bun - ny, your eyes are so bright





MARKET MAN

Not too fast





PONY SONG

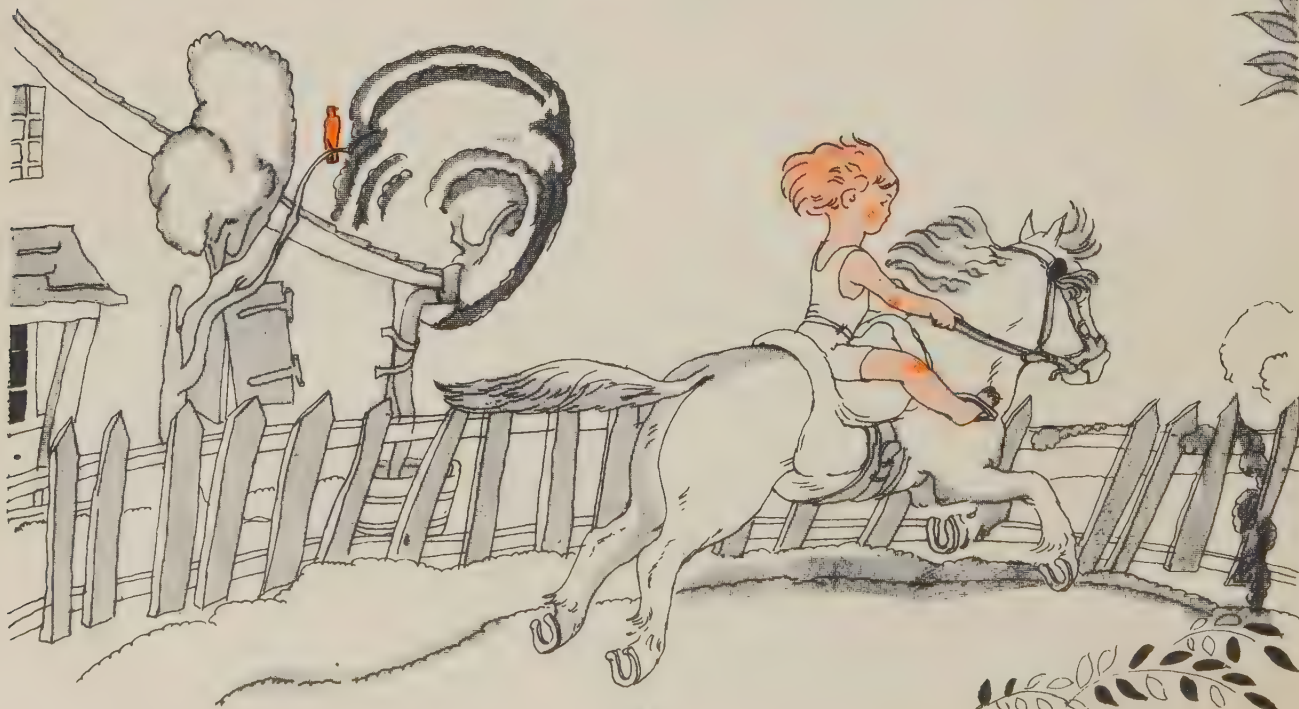
Briskly

Here's a po-ny gal-lo-ping gal-lo-ping down the coun-try road. (Repeat ad lib.)

Slowly

Ritard

See the po-ny com-ing home, all tired out, all tired out





IN THE ORCHARD

Slowly

The app-le trees are stand-ing with their trunks so brown

Faster

Long comes a lit-tle breeze ... and blows an app-le down



FALLING LEAVES

Quietly

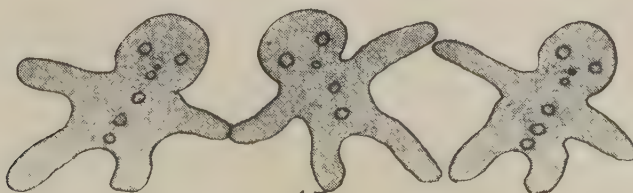
Red leaves fal-ling down, yel-low leaves fal-ling down,

ov-er all the town, ov-er all the town.





THE GINGERBREAD BOY





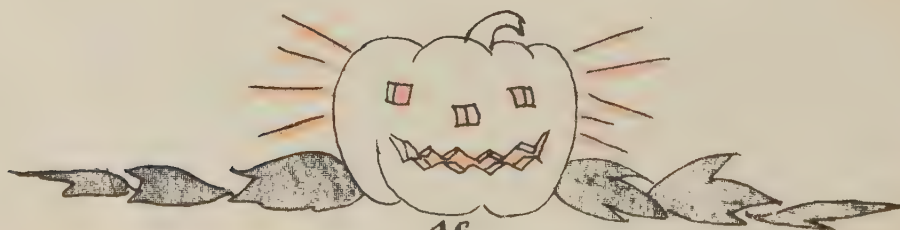
HALLOWEEN

Pump-kins are gay on Hal-lo-ween day, but

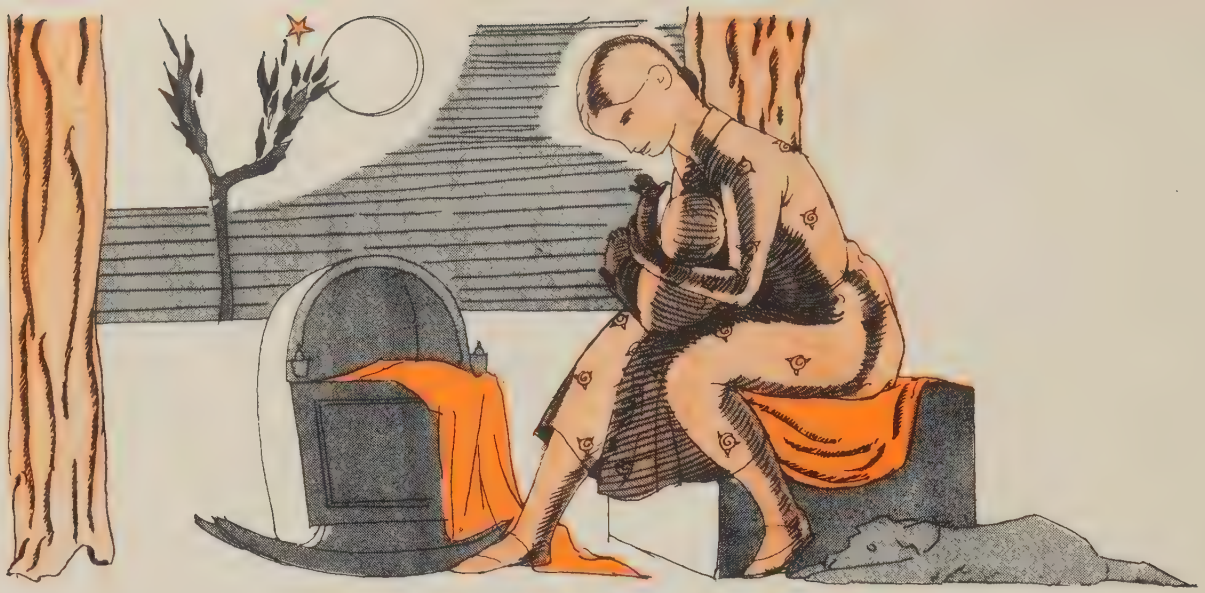
The first system of musical notation consists of three staves. The top staff is a single treble clef in G major (one sharp) and 6/8 time, with a key signature of one sharp and a time signature of 6/8. The middle staff is a grand staff (treble and bass clefs) in G major and 6/8 time. The bottom staff is a single bass clef in G major and 6/8 time. The lyrics "Pump-kins are gay on Hal-lo-ween day, but" are written below the staves.

accelerate

pump-kins are bright on Hal-lo-ween night

The second system of musical notation consists of three staves. The top staff is a single treble clef in G major (one sharp) and 6/8 time, with a key signature of one sharp and a time signature of 6/8. The middle staff is a grand staff (treble and bass clefs) in G major and 6/8 time. The bottom staff is a single bass clef in G major and 6/8 time. The lyrics "pump-kins are bright on Hal-lo-ween night" are written below the staves. The word "accelerate" is written above the top staff.





★ CRADLE SONG ★

p

Ba-by mine, a star is peep-ing in the sky.

Legato pp

dim *pp*

Ba-by mine, you'll soon be sleep-ing, Bye - o - bye



Coleman and Thorn

